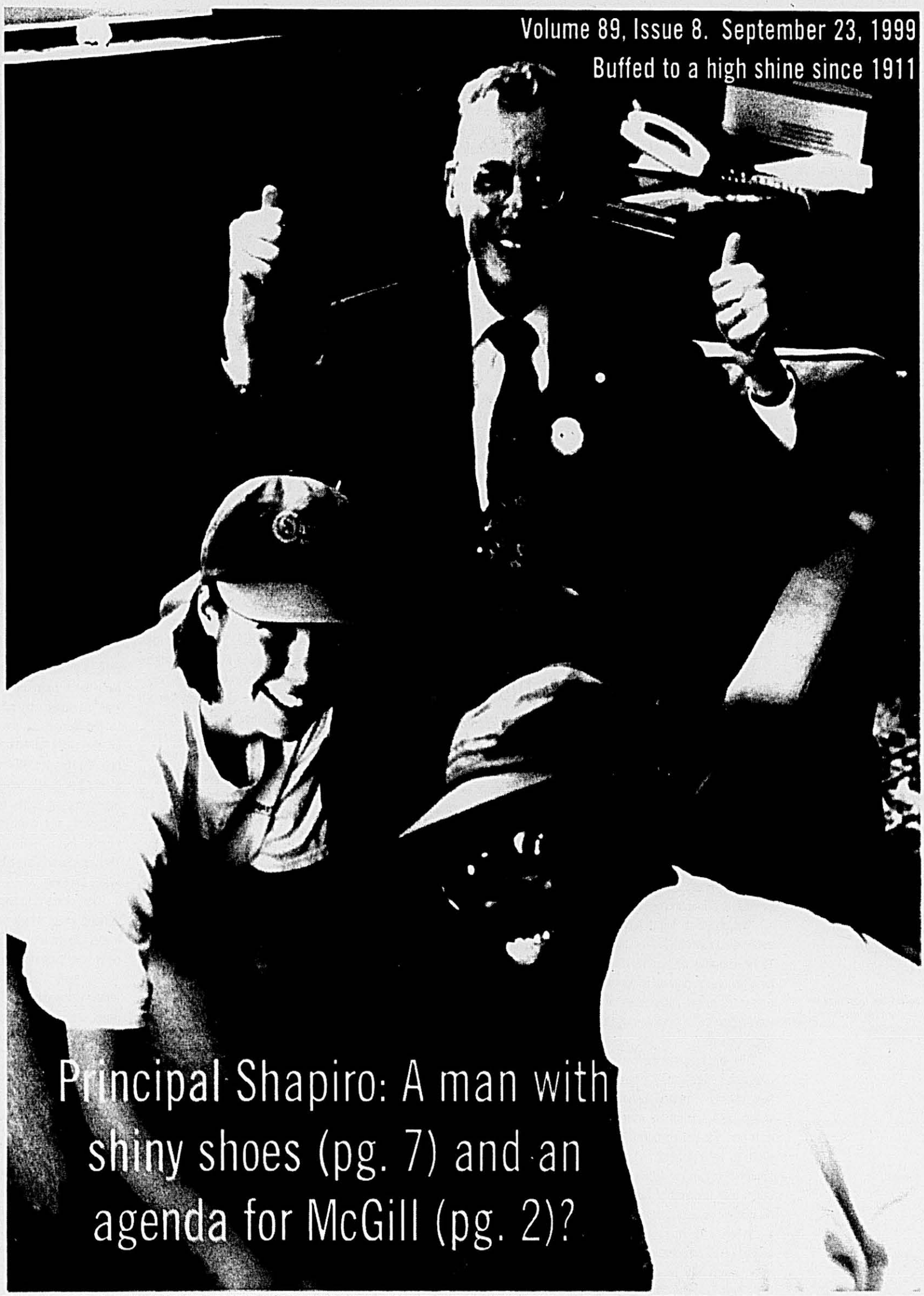
The McGill Daily

Volume 89, Issue 8. September 23, 1999

Buffed to a high shine since 1911



Principal Shapiro: A man with shiny shoes (pg. 7) and an agenda for McGill (pg. 2)?

NEWS –

17 years on death row and the struggle to free Mumia- pg. 6-7

CULTURE –

Maus in the haus! DJ Maus talks to the Daily - pg. 10

Letters to the Editor

Oh the arrogance and the hypocrisy of the article "Earth, Water, Wind, Fire, and the Tube" about television coming to Bhutan almost made me angry. In painting the Bhutanese empire he gave the impression that it is important to protect because, it's a last spiritual stronghold were [sic] we can go to be healed. In his analysis on the potential effect of western media on the Bhutanese people, Tal Pinchevsky blamed Western media of most likely having a negative effect on the Bhutanese people. However, the presence of two thousand illegal satellite dishes in Bhutan must mean that people wanted to watch Western television, nobody forced them to buy and install these dishes. Are we to assume that Tal Pinchesky [sic] knows better than the Bhutanese people about what to do with their culture, and heritage. Are we suppose [sic] to keep television out of Bhutan, so us rich Westerners can take spiritual vacations in Bhutan and remark about how commercial our own culture is? Yes their cultural values will change by the influence of television, but it will be the free will of the Bhutanese people to watch television, they are not forced to buy televisions. By blaming western media as having a negative effect on Bhutanese people Tal, paints their culture to be fragile and their people too easily wooed by fast money and opportunity, much like eighteenth century British anthropologists wrote about Jungle savages, as evidence of British superiority. The message is different, but the methods of argument are the same. In the future when writing about the negative consequences of globalization, give other cultures some credit for making their own decisions about what to do with their lives.

David P. Schanzle
U1 Earth & Planetary Sciences

So the Daily is continuing to accept tobacco ads this year. I'm not going to expatiate on all the harmful effects of tobacco prioducts or quote a myriad of statistics – we all know that smoking kills smokers and that second-hand smoke, containing a higher concentration of harmful chemicals, kills and irritates innocent non-smokers as well.

The Daily knows that accepting tobacco is hypocritical considering your raison d'être, but you say you need the money. However, what's with those two 'Smoke one for the gym' ads on the penultimate page of Volume 89, No. 6? Are these reprints of old ads for an actual brand of cigarettes from the past? Were proceeds from the sale of these cigarettes used to finance McGill Athletics? If so, we can all see the irony in this – smoking and athletics are strange bedfellows at best. What is the purpose of including these ads? Is it somehow to offset your paper's reprehensible and venal decision to accept tobacco advertising? Or is it just for a laugh? Well, I for one might think these ads funny, but not on the opposite side of a real tobacco ad associating smoking with a sport (auto racing). I actually find them quite pitiful in their current context. The way I see it, your inclusion of the McGill Cigarette ads serves to illuminate the Daily's half-assed attitude toward activism. "Actions speak louder than words, but when you need the money, words (or funny little ads) are better than nothing," would be a good summary of your paper's position in this case, I believe.

In conclusion, I have one extra question: If Nike approached you with a fistful of cash wanting advertising space in the Daily, what would your reaction be?

Sincerely,
Alex Tobias
U3 Chemical Engineering
Member of the McGill Anti-Smoking Society (MASS)

Errata

In Monday's issue, the Daily printed incorrect information provided by SSMU on the Student Health Plan opt-out. Students wishing to opt-out are not to make an appointment but should show up at the ASEQ office at 1245 Rue Stanley and present their student ID and proof of other private insurance.

In Monday's piece Cycle of Frustration Fuels Bike Advocacy Group, a quotation was wrongly attributed to Robert Silverman, President of Le Monde à Bicyclette. Silverman said, "It is cyclofrustration that fuels our actions."

How Bernie Spent his Summer

Principal Shapiro details epic struggles with Quebec

BY BEN ERRETT

Principal Bernard Shapiro wants McGill to know that he has been a busy man. At Wednesday's Senate meeting, Shapiro detailed, at length, his dealings with Quebec's Minister of Education François Legault and his attempts to gain more funding for McGill.

"We [principals and rectors of Quebec universities] met with Mr. Legault on June 15. He essentially said that he would lobby for a major reinvestment in education in next year's budget, but to do so he would require proof from the university that this was important."

This proof comes in the form of a document submitted to the government on September 15 entitled "Tradition et innovation: une institution internationale dans une ville universitaire." This document, to be translated and released in English next Tuesday, details McGill's priorities both in terms of funding of academics and projects. Shapiro emphasized to the Senate Steering committee that he wanted broad consultation on this document, which will be excerpted in The Daily next Thursday. The document will be presented at Senate in early October, with feedback to be incorporated along with Legault's October 15 response in a revision that will follow two weeks later. It will then be submitted again to Legault, who will present it to Cabinet in December.

Shapiro admitted that he has doubts about the whole process, but concluded that it is the only available option to increase funding to the university.

"On my good days, " Shapiro said, " I really think that this could work. On my bad days, I look at the government's current preoccupation with labour unrest and tax cuts and I doubt that education will make it on the agenda."

Shapiro explained the Minister's disbelief of the sheer amount of money that has been taken out of education.

"When he asked me off the cuff to estimate the size of the gap left by the cuts, I said between half a billion and a billion. The Minister was totally unprepared for this number. I admit it was a somewhat arbitrary figure, but I just considered the per student difference between McGill and the University of Toronto and took into account that we are 15% of the system."

The plan is far from definite, given that it hinges upon Legault's pull in cabinet and the government's admission that there is in fact a problem with current post-secondary education funding.

"What the universities want," Shapiro said, "is increased funding, but the government simply wants a list of targeted projects."

Shapiro noted that he visited the editorial board of La Presse yesterday and plans to meet with the editors of The Gazette and Le Devoir next week to drum up support for increased university funding.

Will McGill Get a Francophone Student Facilitator?

BY JON BRICKER

Francophone students are finally about to have a voice in the administration at McGill, says SSMU's Francophone Commissioner.

McGill's administration will consider hiring a new Francophone Student Facilitator this week, a position that would oversee orientation, counselling, and several other areas linking McGill to its twenty per cent Francophone student make-up. And for those fighting for the portfolio, it means new hope for a marginalized and demoralized French-speaking student body.

"The French student's experience here right now is go to class, eat, and you go away. That's all for four years," said Louis-Philippe Messier, the current Francophone Commissioner working at the student level.

Messier identified a host of problems faced by French students at McGill beginning at orientation, continuing through first-year counselling, and attending classes. He hopes the new Facilitator, if the position is agreed on, would address what he considers an often negative university experience. "This is someone who will know everything that specifically CEGEP students face," he said.

"We don't have access to counsellors like freshmen do," Messier said, noting a problem with Quebec students out of CEGEPs who are not considered to be in first year. "There is a huge lack of service there."

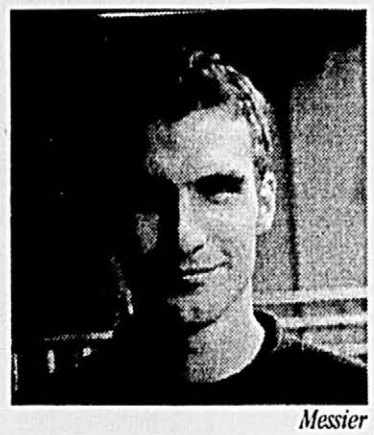
Orientation, which has lacked French content in the past, also poses confusion for non-English speaking students, who don't understand the reams of information materials sent out to new students each summer.

In fact, Messier points out, McGill's French population have shown lower CGPA's and higher dropout and transfer rates, trends which he says show just how bad things have become, and do little for McGill's standing as an English university in Quebec.

"It turns federalists into sovereigntists," he said. "If McGill is to survive as English at all, it has to consider the rest of society."

But McGill's new VP Academic Affairs, Dr. Luc Vinet, one of the administrators who have worked on the recent project, sees a whole other value in creating the Facilitator portfolio. A new focus on Francophone interests at McGill, Vinet says, will go a long way to help recruiting.

"McGill is generally a Quebec university and should make itself attractive to the whole community. We necessarily have to be tapping the Francophone CEGEPs," he said. Vinet added that the creation of the



Messier

new position would be a selling point for recruiters who are to starting visiting Quebec schools in the coming weeks.

And Vinet's approach may be one of the very reasons that a Facilitator is even being considered. A newcomer to McGill and to university administration, Vinet made the jump from Université de Montreal this year. "He played a big role," said Messier.

But Messier also pointed to sympathy for the plight of Francophone students from this year's SSMU executive. He first approached SSMU with some ideas for improving on some of the problems addressed, and received overwhelming support from SSMU President Andrew Tischler, whose bilingualism, Messier said, went a long way.

The project continued to evolve in a working group which included administrators, an evolution that could perhaps never have happened a few years ago.

Past years' SSMU councils and administration showed far less concern with these issues, according to Messier. "They would always say, 'no, we will work with the infrastructure we have now'," he said.

The new position would call for a full-timer, working under the First-Year Coordinator, to oversee an August orientation program for French students, ESL enrollment, a ListServ for French students, some recruiting activities, as well as working with the SSMU Francophone Commissioner on activities such as frosh.

While Vinet said that the idea of creating the new position has been received by administrators with a lot of enthusiasm, it could still be held back.

"The problem is that there are enormous pressures on the budget right now. There is a long list of very pressing matters requesting substantial funding," he said.

The proposal will be put up for discussion at a meeting of the Principal and Vice-Principals today. If it is approved, Vinet said, someone could be in place by early next year.

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Bookstore Grievances Aired at Senate

Profs complain about Chapters management

BY BEN ERRETT

Frustrated professors used yesterday's Senate meeting to detail their complaints against the McGill Bookstore. University Bookstore Committee Chair Professor Kerry McSweeney began the committee's annual report by noting that eighteen per cent of required texts were not in stock on the first day of classes.

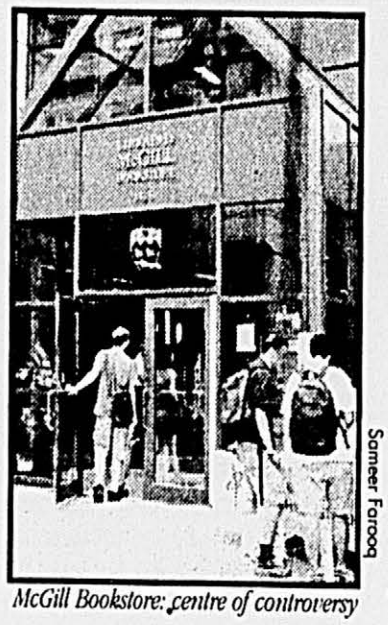
McSweeney outlined the four factors that he says contributed to the stock problem:

** Late submission of book orders from professors. Orders for the fall semester were to have been received by July 15. However, it was noted that bookstore management had not been as diligent in pursuing professors as it had been in previous years.

"The management thought the introduction of an online order form would reduce the need to contact professors," said McSweeney.

** Poor coordination in the textbook department.

"The inefficiency and sloppiness in the textbook section is certainly a problem,



Someer Farooq

McGill Bookstore: centre of controversy

and it's unknown exactly how serious it is," McSweeney said. He estimated that up to ten per cent of problems could be due to mismanagement. In one instance, McSweeney said, a box of coursepacks had been received but remained unopened while students were turned away.

** The recent merger of two major publishing companies' warehouses. McSweeney said that Addison-Wesley and Prentice Hall's merger in August was "an exceptional circumstance."

** McGill and Chapters are still not fully meshed. McSweeney noted that Chapters was changing its systems internally and that any problems encountered would soon be ironed out.

McSweeney concluded by saying that "Chapters' good will is not in question, but their present level of competence is."

There were several questions and comments about the general inefficiency of the bookstore. Mathematics professor Wilbur Jonnson was among the first to detail his annoyance with the bookstore.

"I put in an order, well before the deadline, of 400 textbooks. I found out from my students that only 200 were ordered. I tried to look up the textbook desk, but I find that there are now only two phone numbers for the bookstore. I called the main desk, explained my problem, and was transferred. Again, I explained my problem and was transferred. Once more, I explained my problem and was transferred. Finally, I ended up talking to someone in shipping who was gracious enough to take down my complaint. I asked for an extra 150 texts, and have so far received 63. Because of the bookstore's incompetence, The Word bookstore has been doing great business on this standard text."

Jonnson went on to note that the staff of the bookstore were often not very knowledgeable and that, in one instance, he encountered a staff member who did not know how to read information about a book's location from the screen.

In reply, Professor McSweeney said that he would be delighted to know about all such complaints. He also admitted that core training of staff was a problem, and the high number of part time workers exasperated the situation.

Political Science Professor Samuel Noumoff added that such complaints should be voiced to the bookstore committee.

"I've heard a lot of anecdotal information, and I encourage everyone to keep it coming. We're trying to gather and compile them, and then will need a systematic channel for these sorts of things."

Dr. Bruce Shore of the Faculty of Education raised concerns about the ordering procedure in general at the bookstore.

"From what I understand, they've been accessing registration information, something I don't even know if they are allowed to do, and basing their orders on it. Obviously the enrollment in a course in the spring may not reflect the true enrollment. The system doesn't even allow very early registration."

Shore also provided his solution to the problem, though he emphasized it was only applicable to professors whose orders had not come in.

"When I phoned the president of Addison-Wesley," he said," she told me that I could go ahead and copy whatever I was missing and that I could send them the Xerox bill."

Professors Join Fight Against Bigger Classes, Declining Quality of Education

CAUT calls for return of core education funding

BY JACQUES DU BINSKY

Canada's university professors have joined university students in the battle against bigger classes and the declining quality of post-secondary education. Last Tuesday, at a news conference in Ottawa, the Canadian Association of University Teachers, representing 30,000 professors and instructors at Canada's English-language universities, called on the federal government to restore funding to post-secondary education. A reinvestment, they said, would finally combat trends of declining ranks of university faculties and growing class sizes.

"We've seen a ten per cent reduction in the number of faculty in Canada over the last 6 or 7 years," stated David Robinson, CAUT Director of Public Policy. Robinson attributed the decreasing number of faculty to the nearly forty per cent in federal-provincial transfer payments for post-secondary education, as well as similar cuts by many of the provinces. The overall effect has been an increase in class size." And this has undermined the quality of post-secondary education in Canada, Robinson said.

Robinson pointed to a seminar class at the University of Victoria in which the number of students enrolled has skyrocketed from thirty-five to one hundred. "How do you operate a seminar on that basis and encourage participation of all students? It's very difficult."

But he also noted that the number of support staff for university faculty - teaching assistants and markers - has been reduced, so that the amount of face-to-face instruction that professors can give to students is declining.

"I've heard horror stories about professors trying to maintain office hours with huge lineups of students."

Professor Carl Beigei in McGill's Faculty of Management is familiar with the astronomical growth in class size. He has taught Managerial Economics at McGill for seventeen years. Because of larger classes, he says, he has had to reduce the participation component of the course mark.

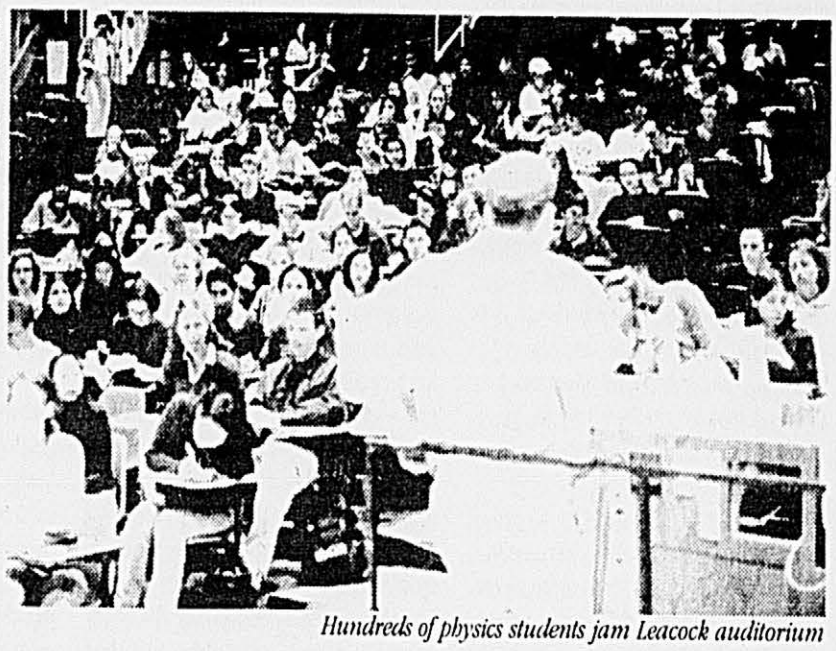
"The classes in the mid 70's had about thirty students. Now they're up to a minimum of sixty," he described. "There's no question that smaller classes allow for more meaningful participation," he said, though admitting, "My experience is that you really have to force students to participate. It doesn't matter whether it's five or fifty."

Students themselves seemed more ambivalent about class sizes. First-year mechanical engineering student Ron Ongkowigoio takes three classes with over 400 people in each. "It's generally okay." Individual attention is not as important to him, he said. "I don't really need that."

But he also conceded that smaller classes could be somewhat advantageous. "I wish I could ask more questions."

Moize Goulamhaussen, a first-year computer science major, has an overcrowded math class. "A lot of people end up standing, which kind of sucks," Goulamhaussen said. Did he feel inhibited about asking questions by his large class size? "No, that doesn't really bug me, I just ask it anyway."

Both are feeling the effects of an almost sixteen per cent increase in the average size of McGill's first and second year classes since 1996. McGill's upper year undergraduates are not immune to these trends either. Third and fourth year classes have been growing since they reached their lowest recorded sizes in the last seven years in 1996.



Raoul Lefoux

Hundreds of physics students jam Leacock auditorium

Students' experiences with large classes at McGill parallel those of students at almost all the major medical-doctoral and research universities nationwide. Since 1996, the number of classes with over fifty students at these institutions has gone up by an average of 7.2 per cent despite an overall decline in the number of full-time and part-time students.

If federal and provincial funds are not restored, other elements will have to be sacrificed to halt swelling class sizes. One possibility is that tenured professors trade a small part of their research time for classroom teaching.

Robinson opposes that approach however. "Research is a central component of the university professor's job," he stated. "But there's also a thin line between research and education in that it's through research that university professors can present the most recent breakthroughs and discoveries to their students."

Robinson also opposed the possibility of universities hiring more adjunct lecturers to replace lost tenure-track faculty. "University administrators are trying to cutback costs and hire a sessional lecturer for, in many cases, one quarter or one tenth of the cost of a full time university teacher. We would be concerned about the quality of education that students receive." A Statistics Canada study to be released this fall will detail the exact extent of the phenomenon.

Professor Beigie disagrees with both views, however. "If the professor has a practical job as well as being a teacher, they're a better teacher. I personally don't think research makes a teacher a better quality teacher."

The one solution that faculty, students, and administrators can probably agree on is the return of the $205 million the provincial Parti Quebecois government has cut and the $2.3 billion the federal Liberals have slashed from post-secondary education funding. Whether the Liberals will use their anticipated $10 billion budget surplus for this purpose, tax cuts, debt repayment, or a combination of the three remains to be seen.

Cégep Students Take to Streets

BY JON BRICKER

Hundreds of cégep students took to Montreal streets and bridges this week to send out a message of solidarity with teachers and frustration with a provincial government that has launched a widely felt attack on the education system.

The mobilizations, which saw students stop traffic and face police teams adorned in riot gear, were criticized by police, motorists, schools, and the Ministry of Education. But students also got the public attention they saw as needed to address a hurting education system and the cancellation of extra-curricular activities at schools across Quebec.

Students understand the teachers. The teachers need more resources," said Pascal Lessard cégep spokesperson for la Féderation Etudiante Universitaire du Québec.

"The major point is the loss of student activities," he said, referring to the work-to-rule stance that many Quebec teachers have taken. "The loss of activities is closest to them. But the loss is related to the cuts and financing. They are concerned that education needs more money."

The CEQ, the umbrella union representing nine regional teachers unions, called on it membership of 75,000 for a mandate to strike on November 18, while backing down on an October common front strike date. The CEQ has joined the other public service unions' demands for across the board 11.5 per cent pay raises, a significant discrepancy from the 5 per cent the province is offering.

"We don't have too many places to go, but the movement is very strong," said Jean Laporte, spokesperson for Féderation des syndicats de l'enseignement. Regarding extra-curricular activities, he added, "It's all in their job, but there's no mention of time."

But Laporte said that CEQ in no way supported the nature of this week's student mobilizations and, with that, CEQ joined the many that criticized the students' efforts.

"It's not something as teachers that we like to see," he said, explaining a sentiment that the nature of the student effort was too dangerous. Laporte added that he suspected students weren't out to earn more field trips but sports and proms.

Yesterday, about 200 students from école secondaire Jeanne-Mance marched to two other schools, adding hundreds more to their ranks as they went. On Tuesday, several hundred from schools on the South Shore also marched on the Jacques Cartier and Champlain bridges.

But the students met dissent from the police. Two students were arrested in the Tuesday event, plus a number more yesterday after a few students were involved in breaking some building and car windows. Police said they would likely be charged with mischief and possibly with unlawful assembly.

While many saw the riot geared police effort as excessive, the department defended yesterday's interference. "We're here to make sure that any demonstration is done lawfully and peacefully. There was property damaged," said Constable Jean-Pierre Lévis, though admitting, "It wasn't the whole group that was hostile."

Students at some schools were also threatened with further disciplinary action, while Education Minister François Legault encouraged schools to take any action necessary to stop students from walking out.

Lessard conceded that in some cases, students did go too far and took the wrong attitude into the walkouts, but called the problem a result of a lack of organization for the cégep student movement and the difficulty students experience in getting information.

"A few students probably went too far... Some manifestations were dangerous," Lessard said, "but cégep students don't have enough organization to inform their members."

The students did however generate needed public attention, Lessard said of the event that received coverage on television and in newspapers. "People heard about it. It would be difficult for people not to."

The next step for the students then, is certainly to make that attention more positive. "Sadly, many in the public are just seeing students on the street," said Lessard.

But students will keep coming back, he noted, as long as the government fails to act on their demands and those of teachers.

"Many students don't have a lot of confidence in the government but they will continue to do this until they are heard."

Images of Africa

A First hand account from Malawi

BY ROBYN BECK

Imagine waking up wondering how you will feed your family. Try going to sleep at night on a cold, concrete floor. Make burying a family member a monthly habit. This is life in Malawi: no frills, just harsh reality. I visited Malawi for six weeks this summer and volunteered in a hospital there. What I experienced tested my comfortable, middle class Canadian attitudes and rigorous medical training, yet confirmed my hope in Malawians desire to better their lives.

Malawi is bordered by Tanzania to the North, Mozambique to the South-East and Zambia to the West. Numbers and vital statistics rank it among the world's least developed countries - life expectancy is 39 years, and the infant mortality rate is 141 deaths per 1000 births. Still, these shocking figures do not convey the harsh day-to-day life of native Malawians and the hardships that they must endure.

Malawi broke the shackles of British imperialism in 1964 only to be ruled by a dictatorship. Early in its independence, President Banda declared himself "President for life," as the state began exacting severe punishment on anyone defying its policies. However, subsequent to his loss in multi-party elections in May 1994, the already dire economic situation only got worse. Food prices soared, unemployment rose drastically, malnutrition increased and crime in urban areas intensified. But after 30 years of Banda ruling the country, Malawians finally achieved free speech.

Unsure of what to expect and apprehensive about a first visit to Malawi, I was oblivious to the sweeping changes in political structure that had occurred not ten years earlier. Flying in on a small sixteen-seat plane that would have made even a seasoned traveler nervous. A lone 'Air Malawi' plane serves the three major cities.

We were picked up by a British doctor who had been working in Malawi for four years, and we made our way into Mzuzu to get our first taste of African life.

The bustling market had vendors selling everything from fruits and vegetables to plastic shoes and cassette tapes. I remember walking through the market and its acrid smell of dried fish that had been sitting out in the sun all day. Chickens squawked and flapped about in their cages while large pieces of beef swung freely blackened by buzzing flies. Along the dusty, narrow laneways, curious vendors and shoppers watched us intently. Unlike its more tourist-oriented neighbours, Malawi has virtually no tourist industry, so for the native Malawians, seeing a white person in their midst is a rare event. At first, the experience was disconcerting, but one quickly adapts to the locals' incessant curiosity.

At Ekwendeni Hospital, I was invited to sit in on a meeting with the Malawian clinical officers and several British doctors to discuss some of the deaths that had occurred recently at the hospital. The first case involved a women who had accidentally received the wrong blood type during a transfusion. Such an elementary mistake would have caused an uproar in the medical confines of any Westernized hospital. But here, it was dismissed with a reminder of caution. It was the first of many instances when the differences in attitudes towards health became apparent. A few days later, I joined the first full staff meeting that the hospital had ever had. Unlike the staff meeting that we might attend, this meeting consisted of questions from all of the hospital employees inquiring about whether the hospital would pay for a coffin for one of their family members, even if they didn't work for the hospital, or, if a family member died, they inquired about borrowing an ambulance to travel to the burial - for Malawians, death is routine and arrangements are a priority.

Nonexistent Infrastructure

This acceptance of death is reflective of Malawi's cultural values. In our society, efficient phone lines, an excellent education system, transportation and policing are services that we take for granted whereas, the Malawian infrastructure is woefully inadequate. Native Malawians do not have telephones; a minority attend school, and until three years ago, there was no post-secondary education facility for graduates. Transportation is limited, with most people (including small children) walking ten to fifteen miles to work and school. To make matters worse, apart from one main road in very poor condition from the washouts during the rain season, all other roadways are almost impassable without an all-terrain vehicle. Communication is further hindered because most of the Malawian population is in rural and secluded areas, with contact to the outside world almost non-existent. Most do not have access to the newspaper, and even if they did, the majority would be unable to read it. Radio and television and computers are not part of their world. Needless to say, this disconnection from the rest of the world took some getting used to after being wired to every information medium back home.

Role of Women

Our society has evolved and changed substantially in the past fifty years, specifically, in terms of roles for women. And while women in our culture seem to have it all, what is found in Africa is quite another story. In Malawi, a woman's role is limited to procreative. In the hospital, I saw countless young girls between the ages of sixteen and eighteen who were having their second and third children. The image of a face so innocent, naive and kind, contrasted with the raw, dreadful and disfiguring scars on their stomachs from crude caesarian sections. In this culture, if a woman is unable to bear children, she is ostracized by her family, friends and society. So women are driven to great lengths to ensure fertility. Most resort to the only infertility procedure that Malawi has, medieval at best - the doctor attempts to inflate the fallopian tubes by forcing air through them via a manual pump.

The Specter of AIDS

Women in this society are second class citizens. The male is the ruler and makes decisions on everything and anything, including how many wives he chooses to have. Because polygamy is an accepted practice, a woman's self-worth is next to nothing, further perpetuating a male dominated society, and exacerbating the AIDS epidemic. Today, with advanced medical procedures, the cruel, insidious disease, AIDS, is still a major concern in Western cultures, but education and medical awareness are having positive effects. Unfortunately, this is not the case in Africa. The number of people who suffer from AIDS and related immunosupressed diseases is on the rise.

A lack of education, medication and in many cases, miseducation, are responsible for this grave situation. In Africa, close to 40% of the population are HIV positive. This problem is worsened by Malawians' strong belief in spiritual medicine, faith healers and Shamans. On several occasions, I heard stories of one particular medicine man who believed that he had found the cure for AIDS by eating a plant found in the local vegetation. He followed this by stating that, once cured, it was important to spread the cure to others by having intercourse with as many people as possible. I also saw women in the hospital with full-blown AIDS barely able to sit up in their beds. Even in this state, their only concern was that they needed to be released from the hospital so that they could go home to take care of their babies. Once these people are diagnosed with HIV, there is next to nothing that can be prescribed to help them.

And AIDS marks only one of many illustrative examples of the immense gap between the Western and African reality, leading one to believe that my picture of life in Malawi is grim, hopeless, and desperate.

But for all their hardships, Malawians maintain an unbelievable sense of optimism and are a friendly and giving people. Regardless of who you are or what you are doing in their country they receive you with open arms, a cheerful smile and a good heart. Without fail, as I walked along the streets, I was greeted by complete strangers wishing me good morning and showing genuine concern. I felt comfortable, welcomed and appreciated. And it is because of her people's kind and caring attitudes, that Malawi deserves the epithet "the warm heart of Africa".

From Gang-Bang to Intellectual

Porn Star Annabel Chong talks to the Daily

BY JASON CHOW

Fucking 251 guys in 10 hours put Annabel Chong into the Guinness Book of World Records.

She accomplished this feat on January 19 1995, when she endured a sex-o-thon in front of cameras at a LA studio. The goal was to go through 300 guys, but the shoot was cut short because one of the men forgot to cut his fingernails and scratched her. The movie's title: "The World's Biggest Gang Bang."

There is also Chong's other personality - Grace Quek. A graduate from University of Southern California with a BA in Fine Arts and a specialization in Gender Studies, Quek is intelligent and articulate, and concerned with such social issues as welfare and the place of feminism.

"Sex: The Annabel Chong Story" is a documentary that explores Quek's psyche over two years. The film follows her from the time of the gang-bang shoot, to her "coming-out" as a porn star, to her parents, to her leave of absence and subsequent return to the porn world.

The documentary displayed Quek's feminist ideals and objectives as a porn star. "If a guy goes out and screws 251 girls, he's a stud," she commented. "But if a girl does it, it's not the same. She's a slut, a whore. I wanted to turn that around. Women can be aggressive with their sexuality too."

At the same time, within her feminist ideals lies Annabel Chong, a performer in a medium which most consider as the most misogynistic as you can get - an "art" form that few consider as a vehicle for feminists. For the observer, the dual personality of Quek/Chong is often contradictory and confusing. So when posed the question, "Who is Grace Quek? Who is Annabel Chong?", she gives a typically evasive, post-modern answer.

"Which Grace? There's Annabel Chong, the film persona. And now because I'm in the business directing and producing, I take on a different persona to conduct business... There's Grace Quek the documentary film subject, there's Grace Quek the writer, there's Grace Quek the filmmaker.

"When you add up the sum of the parts, you get me. We're the sum total of our representations."

She sees her work in pornography as an extension of her fragmented and disjointed self. "I think we're constantly performing our personalities, whether it is for consumption for a mass audience or in a work scenario."

The documentary also explored the tensions between Quek's "achievements" as a porn star and Quek's traditional Chinese family who resides in Singapore. While she is quick to admit a repressive upbringing in Singapore, she is just as quick to deny that her work as a porn star was a rebellious response to her family.

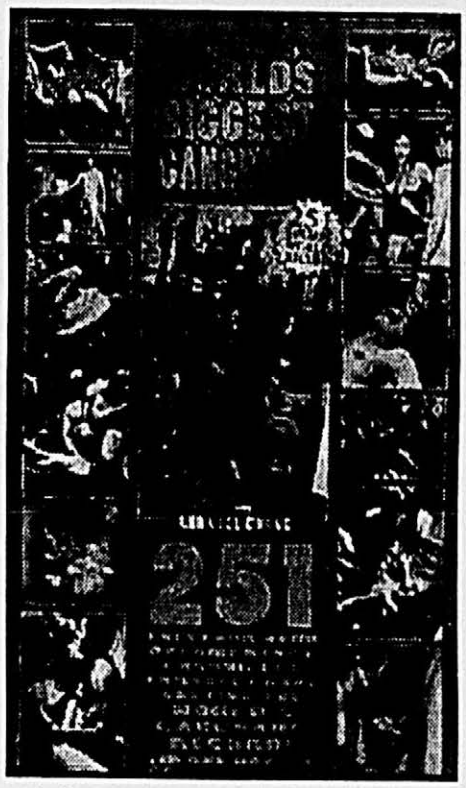
"It's not a rebellion against my family," said Quek. "They're not that traditional. They offer me a safe haven in a very repressive society."

Quek is now working on a TV magazine called "Girl Talk" which she hopes will find syndication in Europe. Most of the 'talk' will be about sex. She hopes that her magazine can break down the social taboos around sex.

The 251 guy gang-bang record has since been thrice broken. Jasmine St. Claire made 300 guys come, Spontaneous Ecstasy had 551 guys lay out their stuff and Houston (in a record time of six hours) screwed a whopping 625 guys. Yet, Quek is still the legendary one, being the first to accomplish such a feat.

And it is this reputable name that Quek has built up for herself that keeps her in the porn business. After a two-year absence from the lurid profession, she returned to the scene in 1998 as both an actress and film producer, hoping to take advantage of her reputation.

"I figured I already have a name there. At that time I was too young and too not together to not capitalize on it. And back then, I had school to worry about and now I don't. And there are a lot of changes I want to make. Especially in terms of welfare. I want to make good use of the control I have. The clout."



Montreal's Tumultuous Love Affair with Baseball

Sport is an indelible part of the city's heritage

BY TYSON NEIL

I remember my first Expos game. My father took me to the Olympic Stadium when I was about six or seven years old. The Expos were hosting the always-tough L.A. Dodgers. Veteran pitcher Neal Heaton was going up against the Dodgers' quirky left-hander Fernando Valenzuela. The crowd was noisy and energetic - a stark contrast to the quiet and demure atmosphere that has now become an ominous signature of the Big O.

I watched each of Valenzuela's deliveries with great intrigue and anticipation. He had an unorthodox windup: he would look up at the sky in the middle of his delivery. In a perfect world, the Expos would have won and I would have gone home happy. Such an ending, however, was not to be. That night, the pudgy Valenzuela was virtually untouchable. The Expos ended up losing badly - a sight to which I would become accustomed over the next 14 years. Still, my first baseball game was significant enough for me to remember it in fairly good detail all these years later.

Despite what nay-sayers and cynics may think, Montreal is not a one-sport hockey town. There is more to the city than simply the Habs. Baseball has been embedded in Montreal culture since the late nineteenth century. As the Expos organization contemplates its future, it is difficult not to reflect on the positive effects that baseball and Montreal have had on each other in the last hundred years.

The history of baseball in Montreal dates back to the late 1800's, when the city fielded a number of minor league teams. None of them met with any real success until 1935, when gas station entrepreneur Charlie Trudeau - father of former Canadian Prime Minister Pierre Trudeau - bought Montreal's Royals. The team enjoyed some prosperity under Mr. Trudeau's ownership, but the Royals' glory years truly began when the team was sold to the Brooklyn Dodgers in 1940. Delormier Stadium became a breeding ground for many baseball legends. Hall of Fame players such as Roy Campanella, Duke Snyder and pitching great Don Drysdale all had stops in Montreal before their tenures in the majors.

And then, of course, there was the incomparable Jackie Robinson. Montrealers take great pride in the fact that it was their city that helped the second baseman break baseball's colour barrier. Led by Robinson, the Royals won the 1946 Junior World Series. However the warm reception Robinson received in Montreal was exceptional compared to the hostile treatment he would receive in other cities.

The union between Montreal and the Dodgers was eventually severed when the Dodgers left Brooklyn for Los Angeles. Baseball returned to Montreal in 1968, when heavy campaigning by mayor Jean Drapeau and distillery tycoon Charles Bronfman brought the city a major league franchise that came to be known as the "Expos". The home opener at Jarry Park marked the first major league regular season game played outside the United States.

Over the next 31 years, the Expos franchise celebrated a few triumphs and endured many struggles. The team won their first and only division title in 1981. They lost that year's National League Championship Series in heartbreaking fashion, as the Dodgers' Rick Monday homered in the ninth inning to end the Expos' hopes of a World Series appearance. Monday, now an announcer for the Dodgers, claims that he still receives threats when he returns to Montreal. The Dodger franchise and the city of Montreal appear to be inextricably linked.

The Expos once again seemed destined for greatness in 1994 when they finished with the best record in baseball. A season-ending strike, however, dealt a serious blow to the franchise. There was no World Series crown in Montreal, and the following year, financial constraints forced the Expos to trim their payroll. The result of the now infamous "fire-sale" was the loss of four star players: Larry Walker, Marquis Grissom, Ken Hill, and John Wetteland (and they say Boston is a cursed baseball town!). The Expos rebounded in 1996 but for the most part, the years since then have proven difficult for the franchise. A small-market team with low attendance simply cannot compete in this high stakes industry.

Now the Expos seem to be at a crossroads. The situation boils down to "build it or go". A common argument from those who oppose plans to build a new stadium is that the city is not obliged to support an industry that has no salary regulations. Moreover, the public perception that ballplayers are greedy cry-babies does little to help the campaign. A new stadium also does not guarantee that interest in the sport will be renewed.

I look at the situation differently, though. I think that an Expos exodus would leave a gaping void in Montreal's culture. It would signal a bitter end to over one hundred years of history in this city.

To a certain extent, baseball serves as a link between Montreal and the rest of the world because baseball is a significant part of Montreal's identity. For example, when I was in North Carolina a number of years ago, a kid asked me where I was from. When I told him I lived in Montreal he replied, "Oh, you must be an Expos fan," as if the team was the only thing he knew about Montreal. I told him that I was and felt a tremendous sense of civic pride and partisanship.

The magic of baseball in Montreal is not quite dead. I went to a number of games this year and saw some very special baseball moments. Over 44,000 fans attended the Big O on opening day to say that they wanted their team to stay put. It was an incredible show of support for the organization and its future. On the field, I saw Tony Gwynn obtain his elusive 3,000th hit, Mark McGwire belt a 435-foot bomb to straightaway center-field, and Vladimir Guerrero extend his hittingstreak to 29 games. The fans applauded these special achievements with standing ovations.

A new downtown ballpark may well resurrect the Expos and bring about a new golden age of baseball in Montreal. No, it does not seem that the two sides are headed for a divorce just yet.

The Expos will be playing the Atlanta Braves this weekend in a three game series at the Olympic Stadium.

Millions For Mumia

Mumia Awareness Week supports a political prisoner

BY TAL PINCHEVSKY

Last April 22nd, Montreal students participated in a protest involving a congregation at the United States consulate. Within ten minutes of marching on the consulate, local police officers were mobilized in full riot gear and eventually forced the crowd, which could hardly be considered a mob, to disperse. This attempt to convey a consistent socio-political dictum was regarding the profound topic of life itself. Specifically, these students were championing the life of Mumia Abu-Jamal.

In 1982, Wesley Cook, known by his supporters as Mumia Abu-Jamal, was convicted and sentenced to death for the murder of Philadelphia Police Officer Daniel Faulkner. Abu-Jamal has professed his innocence since his conviction while his initial trial has been dismissed by Mumia supporters and legal analysts alike as a kangaroo court.

Before becoming America's most high-profile death row inmate, Mumia Abu-Jamal was active in the local affiliate of the Black Panther Party and a reputable journalist. More amazing are Mumia's accomplishments on death row. Since being incarcerated seventeen years ago, Abu-Jamal has written two books, Live From Death Row and Death Blossoms, been voted honorary Vice-President by the five thousand member National Lawyer's



Guild, been named honorary citizen of the Central District of Copenhagen and the city of Palermo, and been awarded the Solhvervfonden Foundation Award - a Danish award for contributions to humanity.

This cause has attracted supporters such as Whoopi Goldberg, Harry Belafonte, Ed Asner, Ossie Davis, and Mike Farrell, all of whom, while not necessary legitimizing the cause, definitely help the proliferation of its message. There are additional Mumia supporters however, who further legitimize the cause while adding some political muscle. Such contributors include former South African President Nelson Mandela, members of the German Diet, the Foreign Minister of Belgium, French President Jacques Chirac, and former French First Lady Danielle Mitterand.

And even more important than celebrity supporters or reputable figures chanting "free Mumia" are the coordinators responsible for this political mobilization. These activists have been spending the majority of their time relentlessly promoting Mumia Abu-Jamal's right to a retrial. These stepped up actions are made especially relevant this week, Mumia Awareness Week.

A Swell of Support

Sarah Sloan is a representative of the advocacy group in charge of Mumia Awareness Week. Sloan pinpoints a critical moment in Mumia's movement, stating, "in October of 1998, the Pennsylvania State Supreme Court denied Mumia an appeal for a new trial which exhausted his state Supreme Court appeals and put the case into the Federal Appeal's trust. At that point, a lot of different groups, organizers, and activists working around the case got together and really started discussing what a critical stage it was in Mumia's case and started to make plans for upcoming activities that would really help the movement to break out and become a voice not to be ignored in the campaign for a new trial."

It was from this new found mobilization that Millions for Mumia emerged, the movement that initiated the April 24th protests. These protests inspired formidable numbers as indicated by the 30,000 activists represented in Philadelphia and 16,000 in San Francisco. The subsequent step in the movement was the establishment of Mumia Awareness Week, where, in the words of Sloan, "all these places that organize people to go to these different demonstrations stand and vocally help build up support in their area by having activities and reaching out to local press. Then, on Saturday the 25th of September, is the 100 city demonstration."

Activities across the continent include the opening in New York with the African American Parade, an annual parade through Harlem which, this year especially, will consist of a significant Mumia-supporting constituency. On International Youth and Student Day, many schools are holding Mumia-related events. "Hopefully everywhere people go on campus that day there will be a Mumia presence," Sloan said.

Here in Montreal, at McGill and Concordia there are also a number of events scheduled to honour the Mumia Awareness Week that will culminate in Saturday's rally at 1:00 at Berri Square. Other local events this week include film screenings of films inspired by Mumia on Wednesday at 6:00 and Friday at 5:00 in the Cultural Studies building. Events this week have already included an additional screening on Monday and last Saturday's Project Together, described as "an evening of poetry, music, and discussion inspired by Mumia's endless struggle."

Raphael Cohen, a U1 student from New York organized McGill's Mumia Awareness Week events with friend Jarret Klein. Cohen identifies a number of issues that are ingrained in the struggle that Mumia Abu-Jamal represents. "This movement is aimed not just towards saving Mumia. Of course that is our primary goal, but at this point, Mumia represents other things.

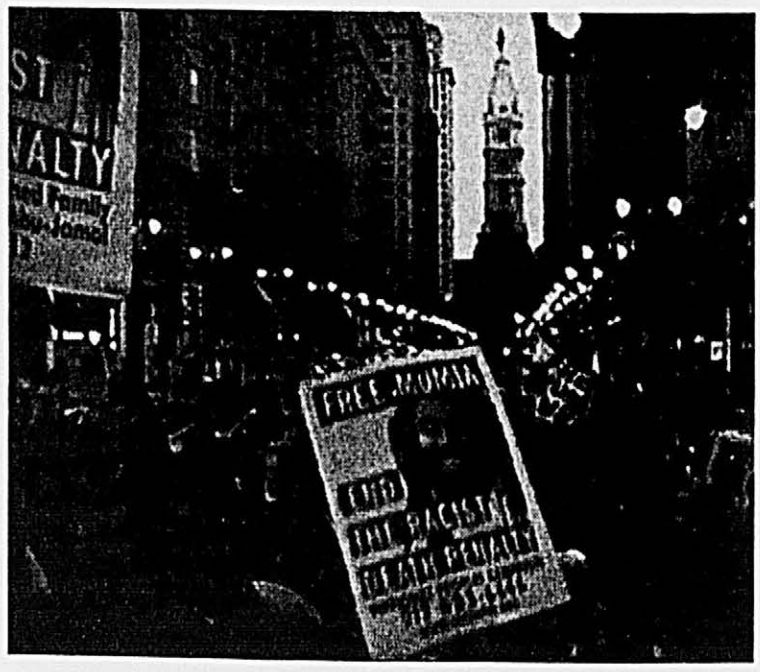


You really have to look at the bigger picture and realize that we're not only trying to save Mumia's life, we're trying to save our lives. If you allow someone to be repressed in a Democratic society, you open the door for anyone to be repressed."

Questionable Evidence

Perhaps the greatest debate surrounding the contents of this case deals with the contrasting accounts of what happened on that night of December 9th, 1981. One of the few certainties is that that night, Officer Faulkner stopped a small orange Volkswagen because the car had a broken taillight. Four witnesses claim that after Officer Faulkner was shot, though none of them actually saw the shooting. They then saw two men fleeing the scene. One of the men, William Cook, Mumia's brother, was arrested that night for assault, but was never brought into the courtroom to testify about the shooting. It is also widely believed that he did not testify at Mumia's 1995 hearing because of threats made against him, presumably by Philadelphia Police.

According to William Singletary, one of the only witnesses that could provide a complete account of the murder, one person came out of the Volkswagen and was placed against a wall before a second occupant got out of the car and shot Faulkner. The shooter placed his weapon in the vehicle and the two individuals fled from the scene. Mumia Abu-Jamal came running from his taxi cab, which he drove to supplement his freelance journalist's income, to offer aid to the officer. While approaching the shot policeman, Faulkner's gun discharged and wounded Mumia. Inconsistencies in this account led to it being disregarded in Mumia's initial trial. Even more shocking was the harassment Singletary suffered in recounting these events to the police. He was told to rewrite the story several times because it was "incorrect" and the case's scholars claim that police even threatened his parents and business to coerce the incriminating testimony. Another witness, Veronica Jones, who also claimed to see two



An Interview with Pamela Africa

Daily: How exactly did you get involved in the movement?

PA: Okay, first of all let me tell you who I am. I am Pamela Africa, I head the International Concerned Family and Friends of Mumia Abu-Jamal. On the very day, December 9th, 1981, when Mumia was beaten and shot by a cop and Officer Daniel Faulkner was killed by someone, my coordinator, John Africa, the head of the MOVE organization, sent members down to the hospital. We decided to gather the necessary information and necessary monies needed to see that Mumia is freed.

Daily: Does it surprise you how huge this movement has become?

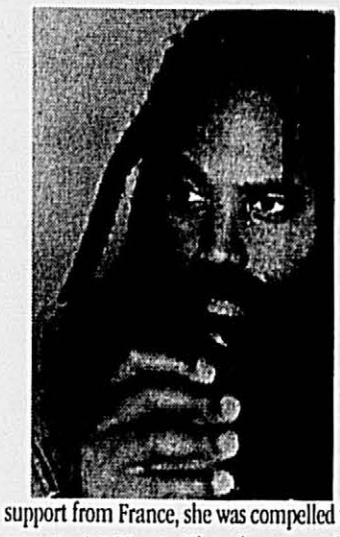
PA: It is just now becoming aware to people who haven't been involved. This took years of building and convincing people by giving them the necessary evidence. That is what made the Japanese Diet, the European Parliament, even Mayor Willie Brown of San Francisco stand up and demand a fair trial for Mumia. This is what brought Madame Danielle Mitterand, President Jacques Chirac of France as well as Italian mayors and state representatives, actors, singers, and artists. They are not standing behind the fact that Mumia is an articulate black man on death row. Mumia is a freedom fighter and he has been a freedom fighter since his young teenage days. He has always been front line, up front, and honest and this is what brought people in. Even though he languishes in the bowels of hell on death row in Waynesburgh, Mumia has not shaken and not bowed down under the pressures of death. He speaks out on social issues that most people on the street are afraid to stand up and speak about. It [the movement] is going to be much bigger.

Daily: What do you think about people that say Mumia is manipulating people?

PA: These are people that want to say that the American people are fools. People who hear the truth are not doing this based on Mumia's articulation, they are doing this based on evidence. Why would Mayor Willie Brown, a black man who is not supposed to rock the boat, who has never met Mumia, place his job on the line? We are not talking about laypersons, we are talking about Madame Danielle Mitterand, we are talking about President Jacques Chirac, we are talking about President Nelson Mandela. These people are not going to put their livelihood and their relationships with different governments on the line for some charismatic speaker. He didn't wave his magic wand and make things appear in the police transcripts. These aren't things that Mumia manufactured, these are things that happened. These people that put Mumia in jail are the same people that put my sister, Ramona Africa, in jail after they bombed us and killed eleven men, women, and children. Once they went to court they found out that their God damn warrant was illegal. Mumia was exposing all these people and that's why they went after Mumia. They never expected him to survive the beating. After the hospital, they put him in a prison ward with no blankets and high air conditioning. A nurse started bringing him blankets and that's what saved Mumia's life.

men fleeing the scene, had her occupation as a prostitute held against her. Law officers eventually alleviated Jones' legal problems in exchange for a complete recount of her testimony, which was presented at Mumia's 1995 hearing. Philadelphia's law enforcement was also believed to be involved in manipulating a number of other witnesses in the case.

Mumia's so-called confession that followed in an area hospital after having been shot and brutally beaten by police officers makes for another contentious bit of fallout from the trial. According to the prosecution, Mumia exclaimed, "I killed the motherfucker and I hope he dies." Conveniently enough, the officers who claim to have heard this confession, all had ties to Faulkner and Philadelphia law enforcement, and all failed to come forward with this information until two and a half months after the fact. Meanwhile, Anthony Colleta, the doctor who treated both Faulkner and Mumia maintains that there was no such confession. Officer Gary Waksul, present at the hospital also noted,



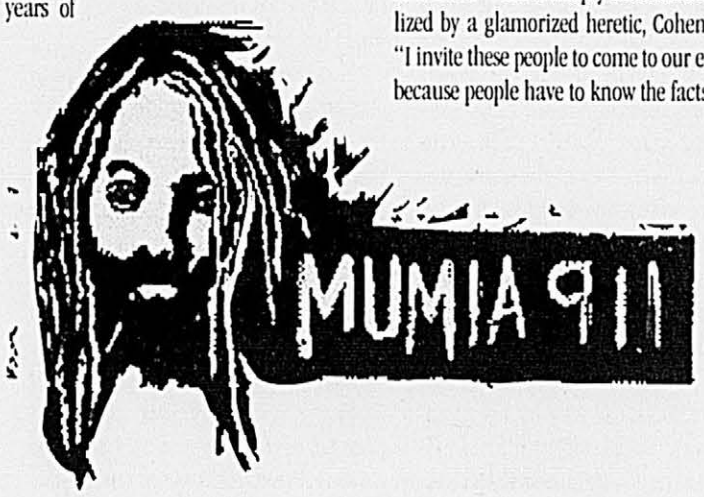
> "Forensic evidence from the crime was also suspect and rampant with false information from the calibre of the bullet Mumia allegedly used to kill Faulkner to the lack of gunpowder on the officer's jacket."

"the Negro made no comments."

Forensic evidence from the crime was also suspect and rampant with false information from the calibre of the bullet Mumia allegedly used to kill Faulkner to the lack of gunpowder on the officer's jacket. This powder would never be present if, as the prosecution claimed, Faulkner was shot at close range.

Response from the Source

Pam Africa, head of International Concerned Family and Friends of Mumia Abu-Jamal, as well as a former member of the radical MOVE organization, eleven of whose members were killed by a government-initiated bombing and with whom Mumia was previously affiliated, is ardent regarding the flaws and misappropriation of power regarding this case. As Africa says "Madame Danielle Mitterand and the European Parliament are preparing to have a press conference on Thursday because she understands that the United States government guarantees people, under the Constitution, the right to a fair trial. Through her investigation, she decided that there was no fair trial and after years and years of



support from France, she was compelled to come to visit Mumia. Then she went to the Mayor and he lied to her [about the case]."

A fervent backlash has emerged over the past year, one that seems to incriminate Mumia. Notable stories on 20/20 and in Vanity Fair Magazine - the latter written by a publicist for Philadelphia's current mayor - have portrayed Mumia as nothing more than a cop-killing bleeding heart. Africa responds to this smear campaign stating, "we have what [the mainstream press] don't have and that is the people. They are not doing this for a damn paycheck, they are doing it because it is in their hearts to do it. You have a defeated government here that is trying their darndest to justify a murder. If we allow them to keep going on, it will be a murder and it will be Mumia's."

Mumia Abu-Jamal does have one final trip to appeals court within the next few months where he will make his case again for a retrial. These trials are set to take place within the next few months.

Who's Right, Who's Wrong

In the end, this may be nothing more than a two-way slanderous use of propaganda and regardless of Mumia's innocence or guilt, the adequate solution to this problem continually manifests itself as a retrial for Mumia Abu-Jamal. The original trial is wrought with contradictions and was presided over by Justice Albert Sabo, a judge described as pro-prosecution who is responsible for 1 of every 6 people on death row in Pennsylvania.

For those who claim that Mumia Awareness Week is simply a social tool utilized by a glamorized heretic, Cohen says "I invite these people to come to our events because people have to know the facts."

Shoes Shined with Heart

Students raise money for cystic fibrosis by shining shoes

BY SIMON RABINOVITCH

Lewdness and debauchery in the office of McGill's venerable Principal?

One would have been excused for thinking that was the case if he or she had stumbled through Bernard Shapiro's door last Tuesday. There, kneeling on the ground, two female students rubbed and caressed Shapiro's feet. He sank back in his chair with a look of contentment, clearly relishing the moment. But first impressions can be misleading. Principal Shapiro was, in fact, being his benevolent self - and having a fine time at it.

The two students who seemed to be massaging Shapiro's feet were actually scrubbing and polishing his shoes, and all were playing a part in the fight against cystic fibrosis. Every year thousands of post-secondary students throughout Canada participate in a massive shoe shining campaign to raise money for CF research. The event is dubbed Shinerama and more than 60 colleges and universities participate.

Although it grew into an annual event at most post-secondary institutions following its inception in 1961, this is the event's first year running at McGill since 1995.

Michelle Robinson is the Shinerama Coordinator for McGill and she oversaw its return. It was a tremendous task that she began last spring. "I was given short notice and the volunteers and I have devoted much time and effort to the project. Many businesses had already allocated their charitable donations for 1999 and it was difficult to come up with financial backing," said Robinson.

Shinerama was originally scheduled for last Friday, the day Hurricane Floyd - or what remained of it - visited Montreal. Due to the heavy wind and rain it was postponed and will run tomorrow. The first wave of shoe shining recruits will arrive at the Roddick Gates at 11 a.m. to receive their marching orders before descending on the city for a few hours of earnest work.

Robinson has set McGill's goal at $5000 for the return installment of Shinerama, modest compared to the University of Western Ontario's target of $100,000.

> "I would like to see it become a recurring event at McGill."

But she is less concerned with the amount raised, than with establishing Shinerama as a presence. "I would like to see it become a recurring event at McGill," said Robinson. "I don't want it to be lost again."

Cystic fibrosis certainly is a cause that merits attention from the student body and the country at large. It is an inherited disorder that affects the lungs and the digestive system. One in every 2,500 Canadian children is born with CF. Persons with the disease can initially lead normal lives, but lung disease eventually limits daily activity and their expected lifespan is a little over 30 years.



Researchers have made great strides in the latter half of this century in extending and improving the lives of affected individuals. With the advent of genetics there is optimism that a cure may not be far away.

The Canadian Cystic Fibrosis Foundation is responsible for much of the research in the field, as well as the treatment and care of many patients. Heavy financial support is required to sustain its operations and Shinerama is able to chip in more than $500,000 with its national campaign. An essential ingredient in the great success of Shinerama is, of course, the kindhearted souls who donate money to the campaign and are willing to place their footwear in the hands of amateurs.

Principal Shapiro had once helped out with shining shoes as Deputy Minister of Education in Ontario and was glad to be on the receiving end last week with his Shinerama pre-pledge. "My shoes haven't looked this good since I bought them," said Shapiro. "Seriously, it is a very virtuous act for the volunteers. It is important to recognize that there are more important things in the universe than individual needs and charity work acknowledges this."

The potential benefits of shoe shining may not be limited to Shinerama in the future. Shapiro is always looking for ways to raise money for McGill and concedes that shoe shining campaigns could constitute a possible fundraiser. Shapiro even admitted that he would have no qualms with polishing Quebec Premier Lucien Bouchard's shoes was he "to increase provincial grants to McGill" in return.

The McGill Shinerama Campaign Team is still welcoming volunteers for what will undoubtedly be a rewarding experience. Anyone interested in helping out is asked to report to the Roddick Gates tomorrow at 11 a.m. or 1:30 p.m. Free food is included.

Maüs in the Haüs

A profile of the D n' B diva

BY GABE FLORES

Electronic music is thriving. Like a newborn baby learning to walk, the scene has stumbled several times, but now stands on firm feet. Badly organized parties, crooked promoters, and no-shows at parties are problems of the past. Now, DJs with residencies at several clubs around the city have been quietly establishing a following, greeting fans of their music every night of the week. On Saturday nights, DJ Maüs has been laying down drum n' bass tracks at Blizzarts (3956A St.Laurent) for a largely McGill clientele.

Maüs began playing the Saturday night residency in January of this year, and made cameo appearances at parties and the Montreal Jazz Festival this summer, notably for the Amon Tobin show at the Savoy. However, in the intimacy of this St. Laurent Boulevard club, the barrier between DJ and audience has dissolved. Maüs adapts to the audience's mood and attitude, customizing a set to be frenetic and hypnotic, or smooth and sultry.

DJ Maüs is also one of the few female DJs in Montreal. When she first came on the scene much was made of this fact, which for this unostentatious and unpretentious DJ seemed unnecessary. Besides, DJ Maüs prefers to let the music do the talking. Late last week, the Daily spoke with Maüs about everything from her first studio recording to starting her studies at McGill in January 2000.

Daily: Much was made of the introduction of electronica to the Montreal Jazz Festival this year, touting it as "the music of the future." Was Montreal ready to accept techno as part of the festival, and what was your impression of how it came off?

Maüs: I was spinning in the lobby before the Amon Tobin show. At 1 a.m., we stopped because it really wasn't working out. At the end of Tobin's set, they called me to close out the evening, which was great. The Carl Craig show [with an estimated 100,000 along St. Catherine for the Jazz Festival's main show] was the kind of music I listen to in the living room. It was the first time they've done that, and it didn't seem that they were so prepared for all those people. The sound was awful from where I was, and I didn't think it was the music of the future. It's already been done and we didn't learn anything new from that show.

Daily: So what about the whole idea of bringing DJs to the Jazz Festival?

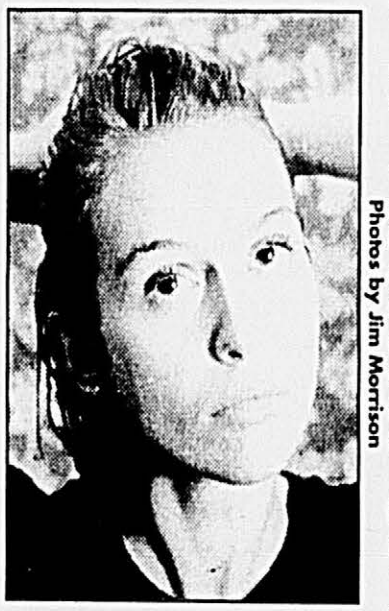
Maüs: I think it's a good idea, but it's a *jazz* festival. We have to stay in the jazz festival concept. There are so many DJs around now...they're even in the coffee shops. There is no focus to the whole event, and besides, it's a jazz festival. I didn't play a jazzy set for the Tobin show. I tried to follow what he did, but basically it was still techno-drum n' bass.

Daily: So what about a techno-fest in Montreal?

Maüs: They're scared to do it. We're ready for a techno-fest. In my circle of friends we always think of putting it together, sometime in the summer...but there's no time, and it requires a lot of organization. I'm sure it's coming for next year or in two years...there are so many fests in this city...the jazz fest, film fest...







DJ Maüs: Laying down phat tracks with surgical precision

Daily: Where do you see the scene going? We all know Montreal's a house-music city, but where do you see music going in the future?

Maüs: Obviously things are changing very slowly. We don't seem to want to go elsewhere than house music. I had the feeling that the D n'B crowd was getting bigger and gaining momentum. I thought it was moving from the students to older people, grabbing an older crowd, but regardless, it seems that with every summer, momentum is lost as students leave the city. But I'm patient.

Daily: Do you think there are enough people to go around for all the clubs in Montreal?

Maüs: Definitely not. The crowd moves around from place to place. Each club has its hey-day. Stereo moves around a lot as does China Club. I personally don't go out much anymore. When I spin at Blizzarts and Laïka, it's like going out for me. But there's one thing I wanted to say about why new music and experimental music can't break into the scene in Montreal. Here in Quebec, the roots of music are rock. In America in general, it's rock n' roll and disco. That's why the experimental stuff touches a very small crowd. If you go to Germany for example, you feel that the culture is ready for anything and they like 'new' stuff. Everyone goes for the new stuff.

Daily: Speaking in terms of North America, aside from really big parties like Cream, is the phase of raves gone in this city?

Maüs: I think it lost its track. The meaning of raves was totally lost. Maybe because it wasn't so solid to begin with...it was a dream to think that people would be happy together and drink water and take...vitamins...and make no money. Listen, it's not a hippie-world. It's a capitalist country and deep down, they see a movement and grab. Taking whatever they can to make money. It's a cycle...and everything that's pure will eventually get commercialized and rotten. But on the positive side, it makes room for new stuff to come in. For example, the MediaLounge is gaining momentum. It's a bunch of conferences talking about how art can be connected with the electronic world. They're trying to organize events and open the doors to other mediums to bring them together. Howie B is coming in for the Festival International de la Nouvelle Danse, with DJ Ramm. It's going to have visual installations...it's October 9th at ExCentris.

Daily: It's obviously an interesting angle...and it's got to be asked...was breaking into the scene difficult as a female?

Maüs: I used to feel it more when I started. Now when I deal with guys for scheduling and there's an attitude...I initially don't think it's because I'm a female...only afterwards I realize there's still a lot of guys that are sexist, and they don't understand how we can be professionals and manipulate sound systems and buttons and carry records and at the same time be a woman and have periods and tits...you know?

Daily: Have you released any tracks or albums, and if so, with which label?

Maüs: I really don't like mixing tapes to sell them. I think the best sets I do are with people. I like mixing more ambient, chill sets when I'm alone. When there are no people I feel dead. If there's no one in front of me and I have to put together a drum n' bass set to get gigs, and it's in a studio, it's tough. There's a lot of pressure though. Last year, when I was getting a lot of media attention, everyone was asking about upcoming original work. I'm not a model. They didn't understand I'm just a DJ, I'm mixing other people's stuff and maybe *one day* when I feel like it, I'll do original stuff. I want to take my time and when I put something out, it's something I can be proud of. It's a really fast-changing scene so it's understandable for DJs to feel that pressure. You have to stay on top of things and if you take a break and come back, everything changes.

Daily: So what about the amazing growth of the internet and the mp3-revolution?

Maüs: Well, there's the positive and negative point of view. I see the positive side of it. It doesn't personally affect me, but the fact that it's being discussed in the media obviously means people are thinking about it. While it may be the source of the newest music, I don't care because when I mix music, it's the way a track fits into my set, so if it's the newest stuff and it doesn't have to be there, it won't be in my box.

Daily: The Blizzarts residency has been going on for nine months now. Where is it going in the next nine months?

Maüs: Well my partner on Saturday nights [DJ Destro] left a few weeks ago. Starting this Saturday I'm going to be on my own, but I will bring in a guest or two every week starting mid-September. Also, every other month I'm going to bring someone in from outside. The sound's going to change too. It'll still be drum and bass, but sexier. More hip-hop grooves that are funkier. We got out of the track this winter, getting really hard, which is too much in a small bar like Blizzarts. But we'll still be an energetic party.

Photos by Jim Morrison

Blazing her own Trail

Monique Barry releases "moody"

BY REIKO WAISGLASS

"Classical [music] I find to be a very convoluted language to learn, whereas jazz makes total sense to me." An ironic statement coming from the very classically-driven Monique Barry. Toronto-based singer-songwriter Monique Barry released her debut album, titled "moody," this past year. While the album seems to be a product of many influences, her music is anything but jazz. The songs blend a contemporary folk-pop sound with traditional folk, chorale and classical modivations. Barry creates a warm, ethereal mood with her simple (and often repetitive) melodic lines. While she considers "minimal" to be part of her style, she feels her recent studies in jazz voicing are heightening the complexity of her songs. "I would say my writing is just getting...better, you know?" She laughs.

Constant change and improvement is important to Barry, having only started writing music in 1992. It wasn't until she sang in the band Crazy in the City, that she decided to become a solo singer-songwriter. "[In the band] I was singing someone else's material. I never felt like it was my voice. I was never happy with the singing totally, so I started writing and that's when I found a style that suited my voice."

Since then, Barry has toured British Columbia, Ontario, and Quebec. While her growing popularity is earning her airplay on many Canadian university and college radio stations, she has not yet signed with a record



label. She offers an explanation for this when she recalls, "this publisher from a record company had this meeting with me, and he had called me into his office and said, "I love what you're doing, but you know, when you write a song, it has to be this structure and, you know, I don't work like that." The "structure" she explains as being the formula that mainstream audiences recognize and accept. "Maybe, I think, some people can listen to something and they don't have to have that structure, and they might even feel liberated if the don't have it".

Monique Barry offers us a different kind of structure. While rejecting the ubiquitous mainstream pop formula, she draws on her classical piano background as a framework for her songwriting. "I guess because I started taking classical music when I was young...and my family encouraged a classical study...you're hearing a lot of that classical structure [in my music] because that's what I had to learn first."

Monique Barry's unwillingness to compromise her distinct "structure" has left her at odds with the recording industry. However, the test of a true artist is in live performance. In reply to this Barry offers one final sound bite, "we never know what's going to happen with an audience, which is exciting in one sense and scary in another."

Monique Barry will be playing on September 23 at The Zone, 1186 rue Crescent, and on September 24 at Indigo Books & Music, 1500 McGill College Ave.

Is Culture for Everyone?

Journées de la Culture re-defining culture

BY GABE FLORES

Culture has become a commodity. According to National Theatre School director Simon Brault, only the top 7% of the population in Québec is considered a "patron of the arts. Sadly, the accessibility to cultural events is available only to the upper crust of society. Journées de la Culture, a grass-roots idea with big corporation backing, hopes to changes this reality. While Brault describes the Journées as, "Not just a three day festival, but a movement," the truth is that the anglophone community is only now becoming aware of this European-born idea of hosting workshops and open houses in everything from dance studios to street-side stages.

While the tendency in Québec is to turn every good idea into a political debate, Journées de la Culture, with a philosophy that is pragmatic to a fault, raises the importance of accessibility to all. That is to say, in the words of Brault, "culture should be for everyone." Gone are the days of Bourgeoisie-sponsored arts and opera pieces open only to those of the high echelons of society, this is a real opportunity to show the other 93% of the population the importance of enriching themselves culturally. But in this democratization of the cultural arts, is everyone a winner?

The idea for Journées originated in 1996 with an initial proposal at the Economic Summit in Québec for a grant to run a provincial open house. Modeled after the European-style "Heritage Days" seen in Belgium and France, the idea of getting artists out of their ateliers and talking with the public is a novel one. However, with approximately 90,000 "cultural workers" throughout the province, Journées de la Culture manages to chip only at the visible portion of this iceberg.

The logistical enterprise of having hundreds of artists participate in this event is overshadowed only by the heavy-hitting corporations the organizing committee has convinced to sponsor this event. The province's Big Three- Bell, Hydro-Québec and the ubiquitous Mouvement des Caisses Desjardins all donated to the cultural cause. In addition, Journées has garnered $500,000 in free air-time and advertising space across the province in order to raise awareness.

The third edition of Journées de la Culture takes places across the province on the 24th, 25th, and 26th of September, offering a rare behind the scenes glimpse at how artists work, and in the case of the theater productions, the process of putting a play together from beginning to end. In the Montréal region, some of the more noteworthy events taking place include a Celia McBride production put on by Infinitheater at a laundromat at 28 Villeneuve St. W. and a Didgeridoo and Percussion workshop in the Belgo Building (372 St. Catherine St. W. suite 403) The prestigious National Theater School will also be opening its doors with what Brault called a "creation laboratory" centered around the senses. Instead of a formal production, the NTS intends to put on four plays produced from scratch, that is to say, the actors are seen at work, from the first read-through of the script to the final production. A concept which if done properly could prove interesting to those theatrically-inclined.

David Moss, from the Saidye Bronfman Centre, explained Journées de la Culture as an opportunity for "academic development" and is an effort to "sensitize academics to what is available," perhaps in reference to McGill students too caught up in their studies to notice the events around them.

Moss brought up two interesting points about Journées de la Culture. He pointed out that "contact with artists is rare," either because they shun the public eye or because they are inaccessible. Either way, he sees Journées as a chance to enhance the dialogue between the general public and the artist. Clearly, this idealism carries with it the inherent problem of the exclusion of artists who could otherwise use such an opportunity but are not part of Journées. Furthermore, Moss' second point about one of the goals of the Journées being to "regroup the artists" and give them "an equal opportunity" is laden with complications. Who is to say that the Journées does this for all artists?

Journées de la Culture has overlooked the vast majority of ethnic groups that should be given this opportunity to showcase their art, their ideas, and their identities. A single queer event in Montréal (held at the Gay and Lesbian Community Center) is clearly not representative of Montréal's queer population, and while credit must be given to the presence of several Native and African events, there are no Italian, Greek or Middle Eastern events. Equally lacking is the English version of the Journées website, leaving little chance of this event to get a foothold in English Québec despite its advertising barrage.

Seeing as how this event caters to a mainly CÉGEP-aged crowd and family-style events, it's little wonder there isn't any cutting edge art (performance or otherwise) featured. The Journées de la Culture event could at best be seen as an opportunity to dance alongside the Ballets Jazz de Montréal at their workshop (3450 St. Urbain, 4th floor) or see some of the galleries located in the Belgo Building.





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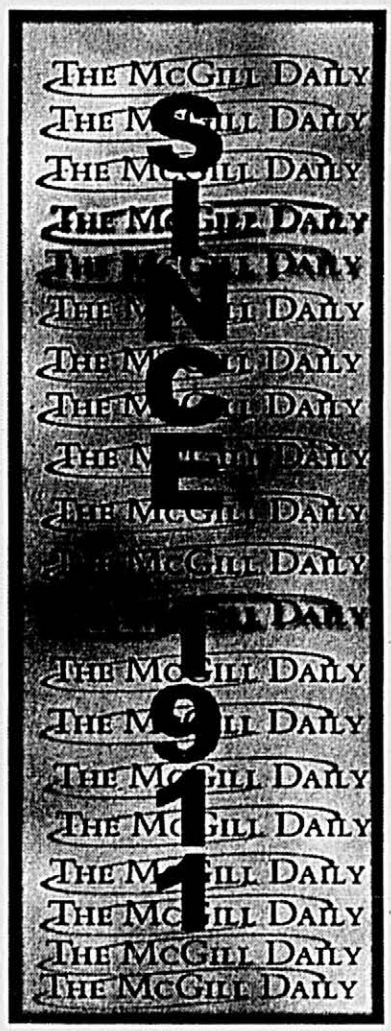
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Prisoners of Policy

NFB flick "When Strangers Reunite" offers glimpse into harsh life of Filipino migrant workers in Canada.

BY ELI BATALION

Considering Canada's recent re-examination of its immigration policies following the arrival of shiploads of Chinese from Fujian province, one might say that the new documentary featured last Saturday night at the National Film Board headquarters, 1564 St. Denis, has been launched at an opportune time.

Called When Strangers Reunite, this government sponsored project is another cue to reassess the assumption that immigrants to Canada feel eternally grateful for their citizenship.

The film, directed by Marie Roti and Florchita Bautista, features three Filipino immigrants who have come to Canada. The film focuses on each one's struggle as he or she attempts to adapt to the new Canadian enviroment, which is portrayed as an unjust and uncompromising system. Their reasons for coming to Canada are similar; they emigrate not out of a voluntary capitalistic drive as some might imagine, but as a last resort of economic survival. As explained in the film, the Filipino government, in an effort to cope with its unsightly deficit, has made economic life so difficult for its working classes that it has effectively forced its citizens to seek work abroad in order to pay for family expenses. In fact, as many as 8,000,000 Filipinos have left the country and are currently working abroad, 100,000 of which have come to Canada to work as nannies and maids.

Such is the story of the first documented migrant, Fe, who came to Toronto five years ago when accounting positions in the Philipines were too scarce. Needing to feed her five children and fund their education, she sought employment in Canada. However, no employer would regard her professional experience as valid, limiting her to working as an in-house domestic. The directors capture Fe's tear-soaked confessions of wanting nothing but to reunite with her family and rid herself of what she perceives as a degrading form of employment. As the camera focuses in on her life, we see Fe finally getting what she hopes for when she reunites with husband and children at the airport. However, complications ensue. Her husband Tom, an architect in his native land, cannot find any work. Furthermore, Fe discovers evidence of Tom's infidelity during their period of separation, making family life intolerable. Though her story seems to turn for the better when her children are quickly integrated into Torontonian life, and she and her husband receive job upgrades, her piece concludes with a dramatic crying bout in which she painfully reveals to her whole family that she had only come to Canada to support the children but hates living in it, feels no hope for the family's future, and ultimately wishes she were home in the Philipines. To add to the pathos, footage of her parents back home crying over the loss of their grandchildren is weaved into the melodrama.

More than simply a story, this film is a vessel to communicate individual and personal repercussions of cruel global economic policies where humans are treated as mere commodities. As described by Roti in a question - answering period, the Philipines are portrayed as a cheap, vast labor market, and Canada as an interested labor consumer. What the film and later its director and actors were suggesting to the audience was that Canada's Live-in Caregiver Program, the contract to which the migrants are bound (which requires them to work for and live with one employer for 2 years at $275 for a minimum 49 hour week, roughly $5.60/hour), is a policy set up to provide Canada with labor that none of its own citizens are willing to do. In addition to this, migrants spend up to a few thousand dollars in processing fees just to merit such a working opportunity.

This documentary exposes the plight of the Filipino immigrants here in Canada and the extent of their social alienation. While the film has initially succeeded in introducing this issue to previously naive viewers, one wonders if it will achieve widespread recognition and can only hope that its producers find some effective way of getting this message across without burying it in the NFB stacks for good.

THE ART DUMMY

Eliane Excoffier's Whispering Women

Don't camp in the art gallery, you'll get ticks

BY JOHN ORTVED

Eliane Excoffier's photographs speak in quiet voices.

Called Petit Lexique De Beauté, Excoffier's work is showing at l'Observatoire 4 De Montréal, 372 St. Catherine Ouest, space 426. A set of twenty photos concentrating on women's daily dreams and motions fill the room, displayed in what the artist describes as "intimate settings." Intimate was the clincher for me. I know, I probably shouldn't be visiting art exhibits based on my adolescent hopes of seeing some skin, but that's what happens when you send a cretin to do a critic's job.

Excoffier's work is intense, frightening. The photographs are comprised of two series, Rituels and Dualité both centered around the female form. Dualité stands out. It is a disturbing portrait of body language shown through moments of rivalry throughout the female body. They are composed from superimposed images, the same woman in the same room, smeared into phantom forms. The result is a myriad of ghostly and frightening poses. She is often void of face and form, she sits or stands in unnatural, inhuman poses.

There is an inaudible whisper that wails in the background of each and every shot: this is its effectiveness. There is a subtle sadness, a quiet, unshakable fear that attaches itself to the observer like a tick to a naïve summer camper. The images purge fear and pity and they are lasting. They catch your eye in that "I wanna look, but I'm afraid of what I'm going to see" sort of way. They make me afraid.

The scary part in the movies is the quiet scream in the background, never the monster's face up close. Eliane Excoffier's work embodies this subtle fear. It fills you with a quiet fear of your own, leaving the whisper behind, like the tick leaves his mandibles behind, giving you Lyme disease. I am the art dummy, hear me whisper.



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Tricky Woo Woos Crowd

Electrifying show at Foufounes

BY EMILY MORRY

Andy Dickson, lead singer of Montreal's retro rock outfit Tricky Woo, is not impressed with today's commercial music. Prior to reviewing his band's show at Foufounes Électriques on Monday night, the Daily spoke with Dickson on his views on music, both new and old, independent and commercial.

The band's latest album, Sometimes I Cry, is distributed by the Hamiltonian independent label Sonic Unyon. The perks of


Ashley Wong

being on an indie label is something that the mild-mannered musician seems content with: "Freedom's a big part of what we want to do...freedom to do the kind of music we want to do and choose the places we want to go to...I'd prefer if we could make a living off being on an independent label." Hailing most major label music as being "crap," Dickson began to rail against the latest craze in rap-metal fare, Limp Bizkit. "I would say they're a manufactured band...I doubt they did the college rock circuit very long, if at all. It's like the ideas of youth culture have been appropriated, but it's been put into this kind of Mariah Carey package, just with the baseball cap on backwards. It's very difficult to see that as being a good thing at all."

Having done the college rock circuit for three years, Tricky Woo has picked up a diverse and dedicated fan base. Monday night's crowd consisted of long-haired guys wearing Iron Maiden t-shirts headbanging alongside beer-guzzling frat boys and teenaged girls who were few and far between. Despite the contrast in audience members, the band put on a show that appealed to all. With much touring experience under its belt, the Woo has developed a live show that features a significant amount of band-audience interaction. The bassist and background vocalist, Eric Larock, served as emcee by periodically pleading with the audience to "put your hands together!" and eventually telling us to "let the good times roll," thereby introducing the band's latest video "hit". The song's introduction pumped the crowd into dancing and while the mad thrusting later subsided, it picked up again in full swing for the band's radio single, Fly The Orient. The catchy power chord-driven tune would not seem out of place in a beer advertisement, and according to Dickson, it has been getting regular airplay on commercial radio stations in Toronto, Winnipeg and Vancouver. While most of the set list drew from Sometimes I Cry, a few older songs, such as Easy, were thrown in the mix

It's ironic that the same band that is gaining recognition from currently hip radio and television programs, puts on a live show that is retro in nature. Sporting his long dark hair and glorious muttonchops, singer Andy Dickson wore a black velvet jacket and white buckled shoes so ugly that only a rock musician could get away with wearing them. His face remained hidden behind his mane as he wailed, and one only caught sight of him through his profile as he heaved his guitar up and down. Lead guitarist Adrian Popowich appeared very much like Angus Young minus the schoolboy uniform. Strutting about the stage while holding his Gibson a mere ten degrees from his head, he occasionally quelled his mad guitar soloing to raise his hand and salute the audience. Rock poses were certainly abundant at this show. In fact, there were so many that my camera-wielding neighbour did not know when to stop taking shots.

Tricky Woo's stage presence coupled with lyrics like "I get it up in the morning...just to get down" helped capture the signature raw sexual energy of many bands of the sixties. The Woo also captured some similar sounds to those emanating from that rock n' roll era.

"That's the kind of music we use as a foundation," Dickson admitted, but he is not worried about any critiques concerning lack of originality. "I think you can use rock music as a base and still go somewhere with it beyond the nineties and a lot of bands are trying to do that. We're one of those bands," he justified. Acknowledgements of their influences were apparent in familiar-sounding

> "Freedom's a big part of what we want to do"

riffs heard throughout the set, but Tricky Woo took their show a step further than their heroes of decades past. Skipping the staple rock ballad, the band offered no slow moments, only switching the pace from fast to faster and the volume from loud to louder. However, the monitors of three guitars coupled with Conan's frenetic drumming drowned out Dickson's and Larock's vocals. As for Tricky Woo's future, Andy Dickson informed me that in the next year there should be a new album, but more importantly, plenty of touring.

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Du vendredi 1 octobre au vendredi 29 octobre, tout/e étudiant/e voulant cesser d'être membre du GRIP-McGill devra se présenter du lundi au vendredi entre 11h et 16h au 3647 rue Université, 3e étage. L'étudiant/e devra signer un formulaire déclarant que tous ses droits de vote et droits de membre du GRIP-McGill prendront fin suite au remboursement de la somme de 3.00$, qui sera émise par cheque. Cette somme représente les frais pour la session d'automne 1999. Cette portion des frais scolaires contribuerait normalement à la recherche, l'éducation et l'action sur des sujets d'intérêt public menés par les étudiant/es. Pour de plus amples renseignements, s'il vous plait composez le 514/398-7432.	From Friday, October 1 until Friday, October 29, any student wishing to relinquish membership in QPIRG-McGill must come in person to 3647 University Street, 3rd floor, from Monday through Friday between 11:00 am and 4:00 pm. Upon signing a statement confirming that all voting and membership rights in QPIRG are relinquished, the student will be sent a refund cheque for the amount of $3.00. This amount represents the fee for the Fall 1999 semester. This portion of the student activity fee would otherwise fund student research, education and action in the public interest. For more information, please call 514/398-7432.

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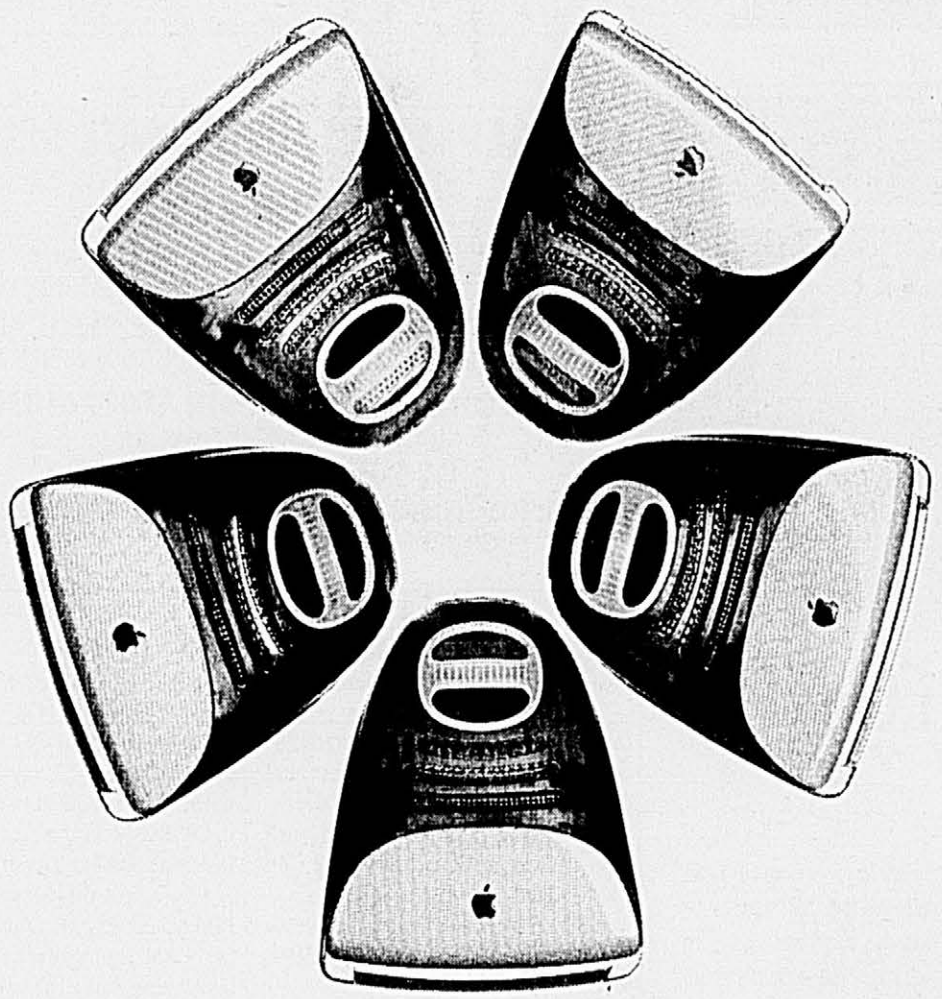
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Date: Monday, September 27th
Time : 10:00 a.m. to noon
Place: Room 232, Leacock Bldg.

For more information :
Consulate General of Japan at Montreal
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Application deadline : Nov. 26th 1999 (postmarked)

...endnotes...endnotes ...endnotes
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